**CREATIVE COMMUNITIES PROGRAMME**  
**PROJECT UPDATE REPORT**

**GENERAL INFORMATION**

|  |  |
| --- | --- |
| **PROJECT NAME:** | Hidden Voices |
| **PROJECT LEAD:** | Cathy Westby, Search |
| **REPORT DATE:** | June 2017 |

**INTRODUCTION**

Everyone who receives a grant from the Creative Communities Programme must complete this Project Update Report by the dates on the accompanying reporting schedule. Please read it straight away – you will need to collect the information throughout the lifetime of your project.

Please refer to your Agreement, and any changes you agreed with us, when you complete this Project Update Report form.

This Project Update Report tells us:

* What has happened during your project to date;
* Your current income and expenditure figures;
* What you have learned so far, and how you have adapted to these learnings.

We will send you a separate online survey about your experience of the Creative Communities Programme. We will process the information you to understand:

* The effect of our grant and support to date;
* The current effectiveness of our services and grants administration; and
* Where and how we need to make changes. We also use this information to report to our funders.

Please email this activity report to: creativecommunities@hull2017.co.uk

1. **PROJECT REPORT**

Please provide a brief update (3 or 4) sentences on each of the following areas to let us know how your project is going and how we can support you.

**EVENT PLANNING AND PROJECT MANAGEMENT**

We have worked well as a team in planning and curating our first exhibition, drawing work in from a number of different contexts and places (but all with homeless people). As Marcel and Louis, the artists have already both worked with St Mary’s before they could design work for that specific place in terms of theme and using existing architectural features.

Search came in at a difficult stage after some considerable change and uncertainty around the project, but we had held the project management well I think, providing liason between Hidden Voices and the Creative Communities team, and also between the artists and the team at St Mary’s, particularly through regular team meetings and e mail communications.

**MARKETING AND COMMUNCIATIONS, PARTICIPATION AND LEARNING**

Despite great support from the City of Culture team we have struggled initially with our marketing for both the creative sessions and then the first exhibition. This was partly due to us coming on board fairly late in the process so we needed to start immediately, and the first exhibition was upon us sooner than we were prepared for.

However, having said that, we have a good database for communications through Search and great media interest via City of Culture (local paper, radio and television) plus communications via Facebook, so we managed to break our target for audience.

We are still building up our participation, but those who come are finding it freeing and stimulating which is what we’d hoped.

**RISK REGISTER**

We have sent you a template of a Risk Register with example risks that projects may face. Please complete this return with the Project Update Report.

**Please use the space below for any comments and supporting information.**

**BUDGET UPDATE**

In this section we ask for a summary of the income and expenditure of your activity to date.

Pleasecomplete the Budget Template provided. The template includes instructions on how to complete it.

**Please use the space below for any comments and supporting information.**

**Specific Requirements - VAT**

If you are registered for VAT, your expenditure figures should not include VAT that you can claim back. If you are not registered for VAT, your figures should include VAT. You may need to get advice from your own accountant or the relevant tax office. For information about VAT and other taxes, contact HM Revenue and Customs (HMRC) through their website at [www.hmrc.gov.uk](http://www.hmrc.gov.uk/)

**TIMELINE UPDATE**

We have sent you a copy of your original Project Timeline. Please complete the columns called Status and Notes to let us know if your project is on track.

**Please use the space below for any comments and supporting information.**

The Hidden Voices project is on track both in terms of the creative sessions and the exhibitions.

A major change is the decision that it would be in appropriate to add in a ramp given the limitations of the building and toilets, but it was suggested that we include that in our publicity so people were forewarned before coming.

1. **MONITORING & EVALUATION REPORT**
2. **Event delivery**

**To date, how are you currently doing on reaching the targets laid out for project activity?**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **ORIGINAL TARGET\*** | **REVISED TARGET\*** | **ACTUAL TO DATE\*** |
| **PROJECT VENUE/LOCATION** | | |  |
| HU1 – HU9 | 1 | 1 | 1 |
| Not HU1 – HU9 |  |  |  |
| **ACTIVITY** | | |  |
| Number of performances |  |  |  |
| Number of exhibition days | 4x exhibtions | 4 | 1 |
| Number of commissions\* |  |  |  |
| Number of sessions for education, training or taking part\* | 48 | 48 | 22 |
| Number of accessible activities |  |  |  |

**\*Original target: target(s) listed within your contract**

**\*Revised target: new suggested targets now that your project planning and delivery is underway**

**\*Actual to date: only complete this column if you have delivered some activity with the public**

**\*Commissions: a commission is defined as the hiring or payment to an artist / artistic company to create an art work or performance. A commission can be wholly or partly funded by you / your organisation.**

**\*Sessions for education, training or taking part: includes guided sessions, learning sessions, skills development workshops, formal training of volunteers, practical workshops, all other community/public facing workshops.**

If your project will incorporate heritage, please briefly say how you are developing, presenting and/or telling people about heritage or historical content, e.g. using heritage buildings or sites, collecting oral history (stories and memories), displaying historical artworks or collections, working with museums or archives, sharing or presenting historical stories or events.

1. **Project Delivery Team**

**This can include formal and informal feedback given to you by staff, freelancers and / or your own observations. You can use notes or minutes from project team meetings; informal conversations; emails; etc. to inform this.**

**Thinking about your project to date, what would you say have been the main successes for the project delivery team:**

Changing our plans, the artists have gone to where there are already established links with groups of homeless people, and people on the edge of society for different reasons. In preparing for the second exhibition, we can see how far their work and understanding has developed and how creativity is really being released and views expressed through art.

It’s been really great to see some of those who have helped produce the artwork coming along to the exhibitions and feeling proud of their work on display.

**Thinking about your project to date, what would you say have been the main challenges for the project delivery team:**

Certainly the biggest challenge was the over-estimation within the original bid of the numbers of homeless people already engaged around St Mary’s on the suggested session days and the under-estimation of the level of chaos in people’s lives thus making it almost impossible to bring them together on another date, away from already established groups (eg soup kitchens, hostels, community meals etc)

Indeed, taking on someone else’s vision has been tough, but as Search we are glad to have been able to step in and manage Hidden Voices, as we are beginning to see some really creative work and greater commitment and pride emerging.

1. **Audiences & Participants**

**To date (up to and including now), how many people have engaged with the project? If you are yet to do any public facing work, please leave this section blank.**

|  |  |  |
| --- | --- | --- |
| **TYPE OF ENGAGEMENT** | **ACTUAL TO DATE** | **% FROM HU1-HU9\*** |
| Number of audience members\* | 227 | Approx 70% (& tourists & 1 who had come to Hull specifically to see Hidden Voices) |
| Number of participants\* | 28 | 100% |
| **TOTAL BENEFICIARIES** |  |  |

**\*The % can be taken from the results of your audience and participant surveys or box office reports**  
**\*‘Audience members’ includes people going to an exhibition or performance, and people getting access to work that is printed, recorded, broadcast or on the internet.**  
**\*‘Participants’ means doing the activity.**

**Please complete the Total column within the tables below. You should collect this information using the Audience and Participant Surveys (which will be designed with support from the Hull 2017 team) and / or via the Participant Equal Opportunities Form provided in the Toolkit.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **ACTUAL TO DATE** |  |  | **ACTUAL TO DATE** |
| **AGE GROUPS** | |  | **CONDITIONS** |  |
| 0-2 years |  |  | Learning disability | 3 |
| 3-5 years |  |  | Long-term illness/condition | 6 |
| 6-10 years |  |  | Sensory impairment | 0 |
| 11-15 years |  |  | Mental Health condition | 10 |
| 16-17 years |  |  | Physical impairment | 1 |
| 18-19 years |  |  | Cognitive impairment | 2 |
| 20-24 years |  |  | Other |  |
| 25-29 years | 3 |  | **ETHNICITY** |  |
| 30-34 years | 5 |  | Welsh / English / Scottish / Northern Irish / British | 26 |
| 35-39 years | 9 |  |
| 40-44 years | 7 |  | Irish |  |
| 45-49 years | 3 |  | Gypsy or Irish Traveller |  |
| 50-54 years | 1 |  | Any other White background |  |
| 55-59 years | 1 |  | White and Black Caribbean |  |
| 60-64 years |  |  | White and Black African | 2 |
| 65-69 years |  |  | White and Asian |  |
| 70-74 years |  |  | Any other Mixed/multiple ethnic background |  |
| 75+ years |  |  | Indian |  |
| Prefer not to say |  |  | Pakistani |  |
| **GENDER** |  |  | Bangladeshi |  |
| Male | 18**118111** |  | Chinese |  |
| Female | 10 |  | Any other Asian background |  |
| Transgender | 0 |  | African |  |
| Other | 0 |  | Caribbean |  |
| Prefer not to say | 0 |  | Any other Black/African/Caribbean background |  |
| **DISABILITY/LONG TERM ILLNESS** | |  | Arab |  |
| Yes | 22 |  | Any other ethnic group |  |
| No | **6** 6 |  | Prefer not to say |  |

**This can include formal and informal feedback given to you by staff and / or your own observations. You can use comments books; informal conversations; emails; etc. to inform this.**

**Thinking about your project to date, what would you say have been the main successes for your audience members / participants:**

I would say our main success as a whole project so far is getting an exhibition together that's worth seeing whilst staying true to the vision of Hidden Voices – that the process is as important as the end product.

We had a lot of very good discussion with audience members during the first exhibition – people seemed to really engage with the work, and want to talk about their own thoughts, views and experiences (one older lady asked my colleague if he was homeless, amused he replied, “No, are you?” to which the lady answered “No, but my husband had been for 20 years when I first met him” -as you can imagine this lead to a fascinating time of story and discussion.

Others were surprised at being unexpectedly moved by what they saw or listened to.

Our participants vote with their feet – so any engagement is a success! But it's been great seeing a few of them come into the exhibtion to see their work on display and chat to people about it (and have a cup of tea too!)

**Thinking about your project to date, what would you say have been the main challenges for you / your audience members / participants:**

We initially struggled to engage participants in the sessions – we've changed plans accordingly and that has worked, but it is difficult to produce sustained work/commitment amongst people with such chaotic lifestyles – Selby Street sessions on Fridays are definitely the most successful at this.

St Mary's itself is a little off the “beaten track”, particularly in the winter months/March exhibition, so we've needed to think more about publicity, especially catching those visitors to the Museum Quarter (although we are reaching our target numbers wise)

The work is quite provoking and we've had a small number of audience members question it (particularly in a church!) It has been good to have the lead artists around during the exhibitions to talk to audience members.

1. **Online Engagement**

**To date, how has your project impacted upon your online presence?**

|  |  |  |
| --- | --- | --- |
|  | **TOTAL PAGE VIEWS TO DATE SINCE PROJECT BEGAN** | **UNIQUE PAGE VEIWS TO DATE SINCE PROJECT BEGAN** |
| Website views relating to project |  | **325** |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **LIKES/FOLLOWERS AT START OF THE PROJECT** | **LIKES/FOLLOWERS SINCE PROJECT BEGAN** | **IMPRESSIONS ON POSTS RELATING TO THE PROJECT TO DATE** | **ENGAGEMENTS WITH POSTS RELATING TO THE PROJECT TO DATE** |
| Facebook |  |  | **462** |  |
| Twitter |  |  |  |  |
| Instagram |  |  |  |  |
| Other |  |  |  |  |

**DEFINITIONS**

* **Followers include:** Facebook Page Likes / Profile Friends; Twitter Followers; YouTube Subscribers; etc.
* **Impressions:** impressions (“views”) of Facebook posts linked to CCP project; impressions (“views”) of Twitter tweets linked to CCP project; views of YouTube videos linked to CCP project; etc.
* **Engagements:** Facebook posts, likes, shares, comments; Twitter tweets, retweets, likes; YouTube shares, comments; etc.

**In the boxes below, please share a selection of audience comments or quotes from social media made about your project:**

Thought-provoking

1. **Partners**

**To date, how many partners are involved with the project?**

|  |  |  |
| --- | --- | --- |
|  | **ACTUAL TO DATE BASED IN**  **HU1 – HU9** | **ACTUAL TO DATE BASED OUTSIDE**  **HU1 – HU9** |
| **PARTNER TYPE** | | |
| Artistic partner (e.g. theatre, art gallery, music venue) | 2 |  |
| Heritage partner (e.g. museum, archive) | 1 |  |
| Funder (e.g. Arts Council England, business, private trust) |  | 1 |
| Public Sector partner (e.g. libraries, GPs) |  |  |
| Voluntary sector partner (e.g. community group, charity) | 1 |  |
| Education (e.g. school, college, university) |  |  |
| Other |  |  |
| **PARTNERSHIP STAGE** | | |
| Number of new partnerships established via this project | 3 |  |
| Number of existing partners involved in this this project | 1 |  |

**This can include formal and informal feedback given to you by staff and/ or your own observations. You can use comments books; informal conversations; emails; etc. to inform this.**

**Thinking about your project to date, what would you say have been the main successes for your partners:**

St Mary’s Church have seen the benefits of hosting the exhibition in their building, with increased footfall and interest.

Because of this they made the decision to try and open the building on other days 11 -2 for as much of 2017 as they can manage (given their very limited capacity in terms of people) and have been encouraged by conversations that have occurred.

**Thinking about your project to date, what would you say have been the main challenges for your partners:**

Our main challenge has definitely been for Search to take on the management of a project designed by 2 other people. All of us – Search, St Mary’s, and the artists have been challenged to make it happening and to adapt the project as we have gone on to the more realistic context in which we’re working, whilst keeping to the original ethos and vision of the bid.